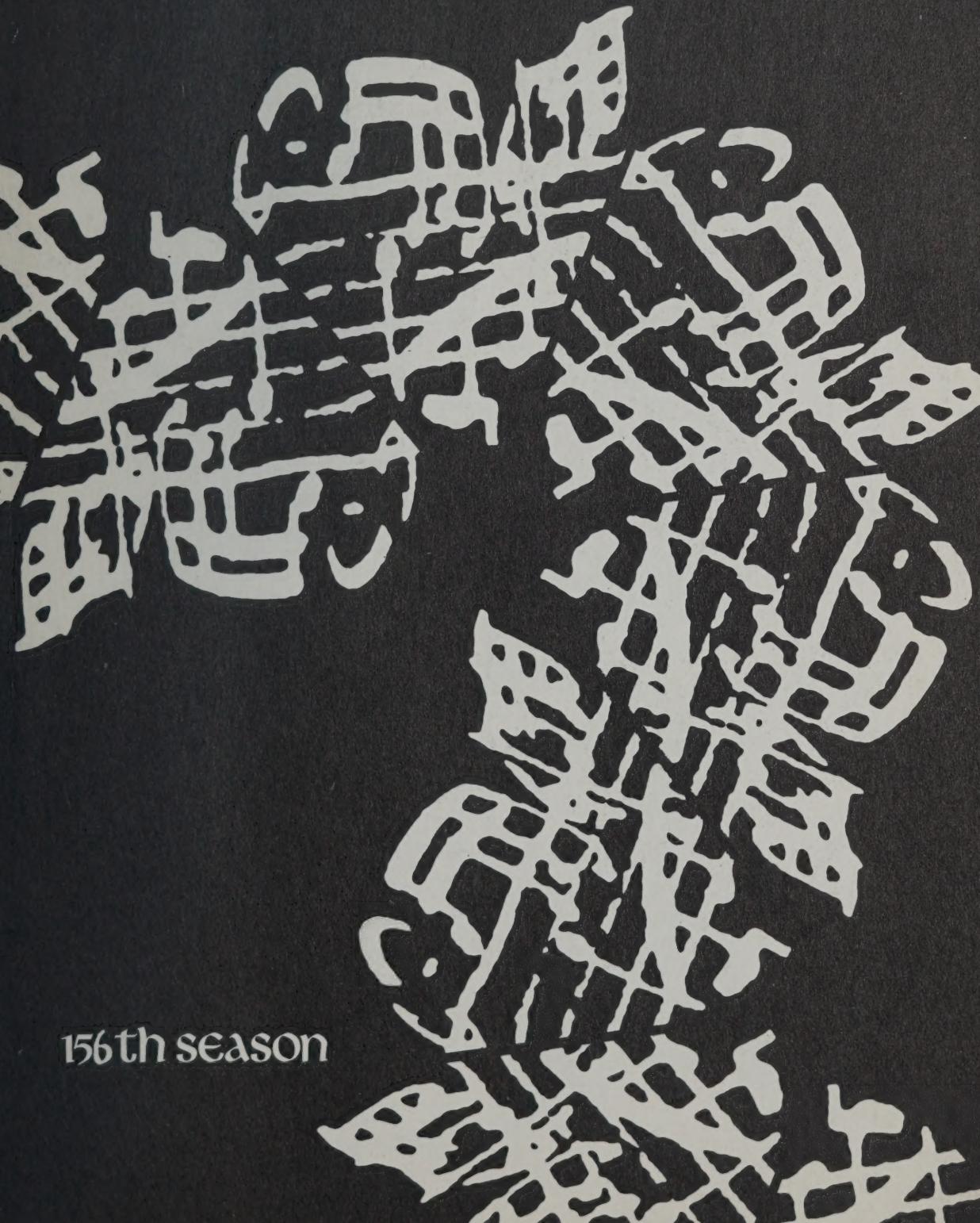


handel and haydn SOCIETY

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156th season

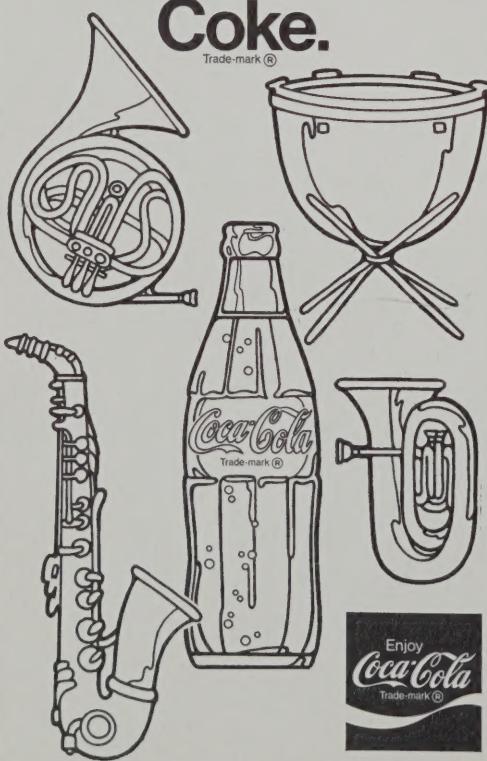
*From harmony, from
heavenly harmony
This universal frame began:
From harmony
to harmony
Through all the compass
of the notes it ran,
The diapason closing
full in Man.*

Dryden, A Song for St. Cecilia's Day

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IN MEMORIAM

Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born at Bonn, Germany, on December 15 (or 16), 1770. The last great composer of the *Classic Period*, he became undisputed master of the symphonic form. During the nineteenth century his music attained a degree of popularity unmatched by that of any other composer. Thought, by some, to be the greatest composer of all time, Beethoven became the object of musical hero-worship. That his music came full upon the scene at the beginning of the *Romantic Period* probably accounts for the unfortunate excesses of his would-be interpreters.

Nowhere was Beethoven held in greater esteem and admiration than in Boston, where the musical organizations which were to have such a profound effect upon the cultural life of this city were undergoing their formative years coincident with the rise of Beethoven's music to the crest of its popularity. An unfortunate effect of this coincidence is that the symphonies of Mozart and Haydn, a knowledge of which is essential to an understanding of the development of the symphonic form, were too long neglected. Perhaps less true of Mozart, but especially true in the case of Haydn, much of their superb symphonic literature remains relatively unknown to the present day.

Undoubtedly, had Beethoven composed more choral music than he did, and were his choral music less taxing to sing, the great choral societies which dominated musical activities in this country in the mid-nineteenth century might have become as pre-occupied with his music as were the developing symphony orchestras of that era. Even so, with all of its inherent vocal difficulties, Beethoven's music stirred strong passions in choral breasts. This was particularly true of the young Handel and Haydn Society, for which Beethoven and his music were to acquire special historic significance, the most durable evidence of which is an imposing bronze statue of the composer, once owned by the Society, which now stands in the foyer of The New England Conservatory of Music.

The Handel and Haydn Society was founded on March 24, 1815, when Beethoven was forty-five years old, just a few years before he began work on his two most stirring choral masterpieces, the *Missa Solemnis*, Op. 123, and the *Ninth Symphony*, Op. 125, both of which were completed in 1823. One year earlier, Beethoven had been approached by letter to compose an oratorio for the Handel and Haydn Society. Postponed because of his expressed need to compose music for more immediate financial gain, his "Boston Oratorio" was never completed. There is no evidence, for that matter, that work on it was ever begun, although Beethoven referred to the commission in correspondence with a friend in London, and he expressed the hope that his health would permit him to complete this and a number of other commissions. The proposed "Boston Oratorio" was mentioned also in a Vienna newspaper in 1823, but a few such fragments of information are all that remains of the project. Regrettably, we shall never know what Beethoven might have written for the Handel and Haydn Society had he lived a few more years.

Ludwig van Beethoven died on March 26, 1827. One might say that he was one of the best-known victims of the inefficiency of the committee system, in that he was attended by a team of Europe's most eminent physicians, all but one of whom advised that his terminal ailment could best be treated with stimulating spirits. The lone dissenter maintained that such treatment would only hasten the composer's demise, but the majority prevailed. Beethoven died of cirrhosis of the liver.

The Handel and Haydn Society gave its first public performance of Beethoven's music on December 22, 1833, in a program which included selections from *Mount of Olives*. The work was well received and, in subsequent years, had countless performances. But it was not until February 5, 1853, that

Continued on page 16

HANDEL AND HAYDN SOCIETY

Thomas Dunn, Music Director

JANUARY 29, 1971 / JORDAN HALL / EIGHT-THIRTY

Arlene Francis, *narrator*

Robert Baram, *narrator*

Alice Terlanday Norton, *harp*

Members of the Handel and Haydn Society Chorus

Members of the Boston Philharmonia

Thomas Dunn, *conducting*

BRITTEN

Ballad of Little Musgrave and Lady Barnard

JANÁČEK

Říkadla

Introduction — Turnip's Wedding — Spring Sunshine — Mole and Hamster — Charlie's Ride to Hell — Torn Trousers — Frank the Butcher Plays the Double Bass — Our Pooch — A Fine Sermon — Magic — How Now! There's the Cows — Soup — Granny in the Bushes — Fruit Picking — Farmer Bumpkin — Goat Lazes in the Sun — Silly Billy — Frankie Boy — Bear sits down on a tree trunk.

Mr. Baram

Intermission

FELCIANO

Background Music (New England Première)

Intermission

WALTON

Façade

- I. Fanfare—Hornpipe—En Famille—Mariner Man
- II. Long Steel Grass—Through guilded Trellises—Tango (Pasodoble)
- III. Lullaby for Jumbo—Black Mrs. Bebemoth—Tarantella
- IV. The man from a far Countree—By the Lake—Country Dance
- V. Polka—Four in the morning—Something lies beyond
- VI. Valse—Jodelling Song—Scotch Rhapsody
- VII. Popular Song—Old Sir Faulk (Fox-trot)—Sir Beelzebub

Miss Francis

Yamaha Piano

The Ballad of Little Musgrave and Lady Barnard

As it fell on one holy-day,
As many be in the year,
When young men and maids together did go
Their matins and mass to hear,

Little Musgrave came to the church door—
The priest was at private mass—
But he had more mind of the fair women
Than he had of Our Lady's grace.

The one of them was clad in green,
Another was clad in pall,
And then came in my Lord Barnard's wife,
The fairest amongst them all.

Quoth she, 'I've loved thee, Little Musgrave,
Full long and many a day.'
'So have I lov'd you, my fair ladye,
Yet never a word durst I say.'

'But I have a bower at Bucklesfordberry,
Full daintily it is dight,
If thou'l wend thither, thou Little
Musgrave,
Thou's lig in my arms all night.'

With that beheard a little tiny page,
By his lady's coach as he ran,
Says, 'Although I am my lady's foot-page,
Yet I am Lord Barnard's man!'

Then he's cast off his hose and cast off his
shoon,
Set down his feet and ran,
And where the bridges were broken down
He bent his bow and swam.

'Awake! awake! thou Lord Barnard,
As thou art a man of life!
Little Musgrave is at Bucklesfordberry
Along with thine own wedded wife!'

He called up his merrymen all:
'Come saddle me my steed;
This night must I to Bucklesfordberry,
F'r I never had greater need.'

But some they whistled and some they sang,
And some they thus could say,
Whenever Lord Barnard's horn it blew:
'Away, Musgrave, away!'

'Methinks I hear the threstlecock,
Methinks I hear the jay;
Methinks I hear Lord Barnard's horn,
Away, Musgrave! away!'

'Lie still, lie still, thou Little Musgrave,
And huddle me from the cold;
'Tis nothing but a shepherd's boy
A-driving his sheep to the fold.'

By this, Lord Barnard came to his door
And lighted a stone upon;
And he's pulled out three silver keys,
And open'd the doors each one.

He lifted up the coverlet,
He lifted up the sheet:

'Arise, arise, thou Little Musgrave,
And put thy clothes on:
It shall ne'er be said in my country
I've killed a naked man.'

'I have two swords in one scabbard,
They are both sharp and clear;
Take you the best, and I the worst,
We'll end the matter here.'

The first stroke Little Musgrave struck.
He hurt Lord Barnard sore;
The next stroke that Lord Barnard struck,
Little Musgrave ne'er struck more.

'Woe worth you, my merry men all,
You were ne'er born for my good!
Why did you not offer to stay my hand
When you saw me wax so wood?

'For I've slain also the fairest ladye
That ever wore woman's weed,
Soe I have slain the fairest ladye
That ever did woman's deed.'

'A grave, a grave,' Lord Barnard cried,
'To put these lovers in!
But lay my lady on the upper hand,
For she comes of the nobler kin.'

Text anon.

Program Notes by Joseph Dyer

BRITTON The Ballad of Little Musgrave and Lady Barnard

Verse drawn from the many rich veins of English literature has frequently been a congenial source of inspiration for Benjamin Britten. It was the dramatic flair of the old anonymous ballads which attracted the composer to the story of Little Musgrave and Lady Barnard. "Popular" in their folk origins, the traditional ballads owe their present shape to the seventeenth-century minstrels whose audiences appreciated a rapidly moving narrative shorn of unessentials. The cycle of Robin Hood tales is the best known but the topics of the ballads run the whole gamut of historical and personal fortunes and misfortunes.

The ballad of *Little Musgrave and Lady Barnard*, recounting the seduction (albeit willing) of a noble lady by a commoner, exemplifies a well-worn theme of balladry — marital infidelity. Comparing the complete ballad of 28 quatrains with the stanzas selected by Britten is instructive. The composer made the story yet faster moving by omitting eight stanzas including Lord Barnard's threat to the messenger who brings news of his wife's unfaithfulness and the death of Lady Barnard by her husband's sword. In one case, however, Britten deleted a rare bit of wry humor. When Lord Barnard pulls back the sheet from the lovers he asks, "Dost thou like my bed, Little Musgrave? Dost thou find my lady sweet?" The culprit answers affirmatively, vainly wishing "that [he] were on yonder plain." This exchange is omitted in the musical setting.

Britten does up the story in mock epic fashion. As the narration picks up momentum the music becomes more excited with the hoofbeats and horn calls of Lord Barnard's men rushing to surprise the lovers at Bucklesfordberry. The horns continue sounding in the distance as Lady Barnard reassures her troubled paramour. (Lord Barnard's final stealthy approach reminds one of the Count's discovery of Cherubino in *Figaro*.) The duel ends unhappily for Little Musgrave who, after Lord Barnard's blow, "ne'er struck more." A funeral dirge bears the lovers to a common grave midst the laments of Lord Barnard. His rather macabre sense of decorum in the burial arrangements ("But lay my lady on the upper hand, For she comes of nobler kin") is the ultimate irony.

The first performance of Britten's setting of the *Ballad* for male voices and piano took place in a prisoner-of-war camp at Eichstätt in 1944. The score was sent, page by page, via microfilm letter to Oflag VIIb and is dedicated to the musicians there. A letter to the composer was unable to elicit any additional details about this unusual "premiere."

JANÁČEK Říkadla (Children's Rhymes)

Leoš Janáček (1854-1928) is a vaguely known artistic figure to most American music lovers. Most would be able to link him with the better-known Czech nationalists, Dvořák and Smetana, but would be hard pressed to name one composition they had heard. American releases of east European recordings promise to rectify this neglect of a unique musical personality. Janáček poured some of his best ideas into his stage works but the language barrier has retarded their dissemination in western Europe and America. Only the exciting *Glagolitic Mass* (a setting of the western Mass in Old Slavonic) has won a place in the repertoire of choral societies as the *Sinfonietta* (1926) has in the libraries of some orchestral groups.

Janáček found his own idiomatic musical language slowly. He achieved recognition outside his native Brno even more slowly because of the hostility of influential people in Prague who prevented the presentation of his masterpiece, *Jenufa*, there until 1916. By this time the composer was sixty-two; the opera had been completed thirteen years before. Its success in Prague was decisive and in the years remaining to him Janáček created the vital works on which his fame rests: the *Glagolitic Mass*, *Sinfonietta*, *From the House of the Dead*, *The Makropoulos Case* and the wind sextet *Youth*.

In *Ríkadla* the septuagenarian composer expressed in marvelously fresh colors the vivid recollections of his youth. Only a few composers, notably Haydn in *The Seasons* and Verdi in *Falstaff*, have been capable of such spirited music at a time of life when creative power is usually on the wane.

The inspiration for the *Children's Rhymes* came from some humorous drawings by three Czech artists. Janáček wished these to be shown in color to the audience before each song was sung. For this evening's performance the Handel and Haydn Society invited children from Boston schools to illustrate each poem and their art work in various media will be projected during each song. The originals of these and other works submitted will be on display in the foyer during intermission.

The rhymes themselves, by turns absurd, comic and grotesque, are drawn from the treasury of Slavic folklore to which Janáček had devoted so many years of research. The melodies are all Janáček's own but thoroughly imbued with the atmosphere of Czech folk song and molded on the inflections of the text. This point cannot be emphasized strongly enough: Janáček's melody in both instrumental and vocal works is (in the words of Jan Racek) "a type of stylization of the spoken language." He never ceased observing speech melodies and the rhythms of spoken language. (On a visit to England in 1926 he copied down twenty different inflections of the word "yes.") The ordinary inflections of the human voice and the sounds and rhythms of nature were for him an inexhaustible source of musical ideas. Only a performance of the *Rhymes* in Czech matches Janáček's unique melodies with the words which inspired them.

Though humor was not Janáček's forte he must have taken great pleasure in evoking the faraway world of his childhood. His very personal style is stamped on every page of the score. The short, pregnant motive of strongly rhythmic character repeated over and over provides the musical continuity to each of the eighteen numbers of *Ríkadla*. The cycle has a unity of a higher order, too, in the motives that pass from song to song. This technique, congenial to Janáček, is most effective in miniatures like these. (Most of the songs last less than sixty seconds each.) The childish, "sing-song" quality of many of the motives is also wonderfully appropriate.

Janáček likes to juxtapose and contrast blocks of repeated figures, changing harmonies abruptly as he does so. The very first song is a good example of this. The resultant changing sonorities are emphasized in the colorful instrumental ensemble (ocarina, flutes, piccolo, clarinets, bassoons, contra-bassoon, toy drum, bass and piano) from which Janáček chooses instruments appropriate to each piece. He is as economical in selecting instruments as he is in the use of musical material.

The variety of moods in the *Children's Rhymes* defies summarization. One of Janáček's biographers, Hans Hollander, observing how "these eighteen impromptus flash past the listener," characterized them as "angular as puppets, at times a little pensive, mostly, however, brisk and ebullient, of vivid musical characterization . . . , full of a quizzical recognition of the grotesque and absurd."

FELCIANO Background Music

Richard Felciano (b. 1930) was born and educated in the San Francisco Bay Area where he studied composition with Darius Milhaud. In 1955 he travelled to Europe to continue his studies with Milhaud at the Paris Conservatory and then returned to the United States to earn his PhD. at the University of Iowa. He also studied for one year in Florence, where he composed under the direction of Luigi Dallapiccola. Mr. Felciano was resident composer to the Experimental Television Project at KQED-TV, San Francisco, sponsored by the Rockefeller Foundation and the National Endowment for the Arts in 1967-1968 and has just completed a Guggenheim Fellowship. He first became interested in composing with electronic sounds in 1963 and worked with the facilities of the San Francisco Tape Music Center. Most of the national attention he has received stems from a group of compositions for the church in both traditional and mixed media. *Glossolalia* for baritone solo, tape, percussion and organ was performed by the Handel and Haydn Society in 1967 and just this month a new work, *Sic transit* for chorus, tape, organ and light sources, commissioned by the Cathedral of St. John the Divine was published by the E. C. Schirmer Music Company in Boston.

Mr. Felciano is a deeply committed and concerned artist. His works have a directness, an emotional impact rarely found in electronically generated materials. *Background Music* has a humorous effect, but its humor reflects sober facts about the quality of muzak-saturated atmosphere we move in. The usual program-note "interpretation" would force on *Background Music* a determination which the composer entrusts to the audience: "implication is really the stuff of which our age is made; statement is not."

The composer, besides producing the written music and taped sounds has entered into virtually every aspect of the creation and performance of *Background Music*: the stage setting, gestures of the harpist and the exact manner of playing. The damper pedal of the piano is tied down so that its strings vibrate sympathetically with the speaker adjacent to it. The demands made on the harpist are musical as well as theatrical. She reacts to the environment created by the tape sometimes furiously, sometimes humorously. Absolutely essential is the visual element and the expressive gestures of the performer. Subtitled "A Theater Piece", *Background Music* is a musical playlet with musical and verbal sound as important, unseen actors.

WALTON Façade

Façade is one of those works which must remain unique. Imitation of its clever format cannot be conceived – not that anyone wanted to imitate it after the hostile reaction to the first public performance in 1923. Private performances before polite, if somewhat befuddled, society had not prepared the poetess, Edith Sitwell, or the composer, William Walton, for the hissing and other marks of disapproval on the part of one segment of the public. Feelings ran so high that friends advised Miss Sitwell not to venture from behind the curtain until the crowd had dispersed.

On that memorable evening the audience had been treated to an "Entertainment" of poems rhythmically declaimed to a musical accompaniment which supported and highlighted the rhythm of the text. In the interest of "depersonalizing" the poetry and music the performers were concealed behind a curtain with a huge mask painted on it. Inserted in the mouth of the mask was a kind of megaphone which in those pre-microphone days enabled the reciter to

achieve dynamic parity with the instruments. This "Sengerphone," as it was called, had been invented by a gentleman who sang the role of the giant (subsequently dragon) in Wagner's *Ring*. It was made of a special fiber and covered the nose and mouth of the speaker, thereby capturing resonance normally lost in an ordinary megaphone.

Edith Sitwell (1887-1964) who wrote the verses "for which nobody else is to blame" possessed an aristocratic temperament and indomitable spirit of determination that ignored opposition like that voiced at the *Façade* premiere. Her virtuosic command of language was the intial stimulus for *Façade*. She explained that "the technical experiments in these poems consist, for the most part, of enquiries into the effect on rhythm and on speed of the use of rhymes, assonances, and dissonances placed not only at the end of lines, but at the beginning, and in different and most elaborate patterns throughout the verse, and, too, there are enquiries into the effect on speed of equivalent syllables" [e.g., the difference between a word of three syllables, *scan-da-lous*, and three monosyllables, *gets down from*].

Edith's experiments were eventually channeled into a collaborative effort with her brothers' friend, William Walton. Aside from some early experience as a chorister Walton was virtually self-taught. The flair and brilliance of *Façade* was a departure from the style of his first chamber compositions. Its rhythmic vitality, playful exhilaration and irreverent wit at times mixed with a touch of melancholy hardly gave a hint that Walton would eventually become a member of the British musical Establishment. He has not been a prolific composer but has written at least one work in all the major genres.

Walton's music for *Façade* was an amazing display of technical virtuosity for a 20-year-old composer. It was not easy to play, either. Osbert Sitwell, in his autobiographical *Laughter in the Next Room*, recalls the ire of the instrumentalists rehearsing this difficult work in a cold drawing room. Liberal doses of sloe gin and Walton's masterly grasp of the effects he wanted finally won them over. Osbert's first impressions of this music were "of breaths of a world of felicity forfeited, of a tender melancholy, and in some numbers, of the jauntiest, most inexplicable gaiety." The name of the work memorializes a negative assessment of Edith's talent by an unnamed painter. "Very clever, no doubt," he said, "but what is she but a façade!"

The definitive version of *Façade* consists of a fanfare and twenty-one poems. Just as the individual poems make "non-sense" there is no topical or thematic connection which unifies or "makes sense" of the work as a whole. The part of the reciter is no sinecure à la *Peter and the Wolf* or Copland's *Lincoln Portrait* but requires a limber and rhythmically disciplined tongue. Each of the seven groups of three poems includes a dance and all except the last group has a setting in slow tempo. The scoring (winds, percussion, cello) and spareness of texture reflect the post-war preference for small, flexible ensembles such as Stravinsky favored. Walton responds with remarkable powers of invention to the verbal rhythms, as well as to the general mood and specific allusions in each poem. The familiar "Hornpipe" tune, the quotations from Rossini in the "Jodelling Song," the music-hall tune in "Polka" are not the least of the mirthful, irreverent and even sentimental delights of *Façade*.

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Thomas Dunn



Three years ago, when Thomas Dunn became Music Director of the Handel and Haydn Society, he brought with him new life for America's oldest active choral society. His dynamic direction, musical scholarship, and imaginative programming have fashioned the Handel and Haydn Society into one of the finest chorus-orchestra combinations in the country.

A graduate of John Hopkins University, the Peabody Conservatory of Music, from which institution he received the Distinguished Alumnus Award, and Harvard University, Mr. Dunn studied conducting as a Fulbright Scholar at the Royal Conservatory in Amsterdam, The Netherlands, where he was awarded that country's highest award in music, the Diploma in Orchestral Conducting.

Mr. Dunn has been instructor of theory and applied music at the Peabody Conservatory of Music and an instructor of music history at Swarthmore College, where he also was conductor of its glee club and orchestra. He has been a lecturer at the Institute for Humanistic Studies for Executives at the University of Pennsylvania, and has been on the faculty of the School of Sacred Music of Union Theological Seminary, New York. In the summers of 1968 and 1969 he conducted at the Bach Festival at the University of Buffalo and lectured on Bach cantatas. Last summer he also taught at the Blossom Music Festival. This past summer Mr. Dunn was invited to Aspen, Colorado to lecture on Haydn's "Seasons," and Mozart's "Vesperae de Dominica."

In addition to his duties as Music Director and Conductor of the Handel and Haydn Society, Mr. Dunn is also Director of Music at New York's Church of the Incarnation, Editor-in-chief of E. C. Schirmer Music Company, and Music Director of the Festival Orchestra of New York.

Assisting Artists



Although best known as a radio and television personality, ARLENE FRANCIS is an experienced actress as well as author. She is no stranger to tonight's work, having performed Walton's *Façade* with the St. Louis Symphony. She was born in Boston, but grew up in New York where she attended Finch College and the Theatre Guild Dramatic School. She began her performing career with a series of popular radio programs, and she continues to appear regularly on nationwide radio on NBC's Monitor, and to present her own daily

program on WOR in New York. She is best known, however, for her work on television where she is one of its most popular personalities. Her participation on "What's My Line" is only the most famous of her many regular appearances. She has performed in many plays both on and off Broadway, including *Dinner at Eight*, *Mrs. Dally*, "Tchin-Tchin," and *Lion in Winter*. She has published two books, one of which — *That Certain Something* — was a best seller. Miss Francis is married to producer-actor Martin Gabel. She holds honorary doctorates from American International College and Keuka College and has been elected to the U. S. Hall of Fame.



ALICE TERLANDAY NORTON, harpist, studied and performed in Budapest before coming to the United States in 1969 to participate in the First International Harp Competition in Hartford, Conn. where she received a bronze medal. While in Budapest she studied with Professor Rohmann, first harpist in the Budapest Opera House, received her Artist Diploma from the Music Academy, and performed in the Hungarian Opera House. She is presently studying for an advanced degree in harp at the New England Conservatory of Music with Bernard Zighera. In addition to free-lance performances in Boston, she is a member of the Springfield, Mass. and Hartford, Conn. orchestras.



ROBERT BARAM, narrator, has been a member of the Boston University, School of Public Communications faculty since 1952. He is currently in charge of the Broadcast-Journalism Graduate Area at the School. Mr. Baram is well known in the Boston area as a news commentator on WGBH-TV and FM. In addition to his numerous poetry readings such as the programs on WGBH-TV, he is the author of two books of poetry, *I Remember* and *Shiny Penny*. His free-lance articles for

The Boston Globe, *Negro Digest*, *Television Quarterly*, and others have included a wide variety of topics: poetry, politics, education and integration. Mr. Baram is a resident of Brookline, Massachusetts.

We wish to express our appreciation to the following organizations and individuals for their assistance in the preparation of tonight's art work:

Mrs. Herbert P. Gleason, *Board of Governors, Handel and Haydn Society*
The Advent School, Mrs. Betsey Mayer, *Art Instructor*
The Children's Art Centre, Miss Charlotte A. Dempsey, *Director*
Summerthing '70, Katherine D. Kane, *Director*
Alan Messiah, *Art Instructor*
Mrs. Mary Yeaton, *Coordinator, Dorchester Area*
Shady Hill School, Mrs. Adelaide Sproul, *Art Instructor*

The text for tonight's narration of Janáček's *Říkadla* was prepared by Mr. Baram.

We gratefully acknowledge the support of Audio Lab, Daniel Boynton, President, in providing the electronic equipment for tonight's concert.

Czech Coach — Vladimir Roudenko
Slides prepared by Kenneth Flanagan

Orchestra Personnel

Flute

Elinor Preble (*and Piccolo and Ocarina*)
Nancy Jerome (*and Piccolo*)

Clarinet

William Wrzesian
Andre Lizotte (*and Bass Clarinet*)

Bassoon

John Miller
Donald Bravo (*and Contra Bassoon and Alto Saxophone*)

Cello

Jay Humeston

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An Invitation to Membership in the Handel and Haydn Society

The purpose of the Handel and Haydn Society is to promote the performance, study, composition, and appreciation of music, especially choral music.

Members of the Handel and Haydn Society are entitled to vote in the affairs of the Society, to attend the social functions, to receive advance notice of all concerts sponsored by the Society, and to be given special consideration in seating.

We invite you to become a member of the Society and to take part in the Society's exciting future.

Detach and Return

Application for Membership

The Secretary
Handel and Haydn Society
416 Marlborough Street
Boston, Massachusetts 02115

Date

Dear Sir:

Please accept my* application for membership in the Handel and Haydn Society for the year 1971. My membership contribution is enclosed.

Contributor - \$10.00

Sponsor - \$25.00

Patron - \$100.00

Sincerely,

Name _____
(Print as it should appear on our records)

Street _____

City _____ State _____ Zip _____

My check, payable to the Handel and Haydn Society, is enclosed.

Please bill me.

Contributions are tax deductible.

*Husband and Wife may jointly share Membership.

(Continued from page 2)

local audiences heard for the first time the work which, ever since, has seemed to epitomize the grandeur of his music. On that date, the chorus of the Handel and Haydn Society joined forces with the new orchestra of the Germania Society to present the first Boston performance of the *Ninth Symphony*. The performance took place before an overflow audience at the recently dedicated Music Hall. In spite of limited orchestral forces, the performance was a huge success, and *Beethoven* became a magic name.

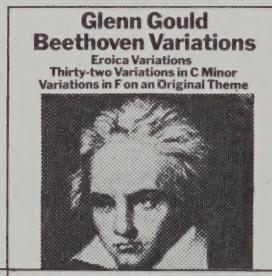
On March 1, 1853, a magnificent statue of the composer was formally unveiled at Music Hall, where it occupied a commanding position at upstage center. It had been commissioned by Charles C. Perkins, President of the Society from 1875 to 1887, of Thomas Crawford, the famous American sculptor. Eventually, Music Hall fell into disuse as a concert hall, and the statue became the property of the Handel and Haydn Society. For a few years, it occupied a niche at the Boston Public Library, but, in 1903, it was consigned to The New England Conservatory of Music on indefinite loan. On June 19, 1951, the Society presented the statue to the Conservatory as a gift. It now stands, as previously mentioned, in the foyer of the Conservatory.

This concert season marks the bicentennial of Beethoven's birth, the observance of which, beginning prematurely at the end of last season, has been accompanied by a veritable deluge of performances of his music. Considering the historic relationship between Beethoven and the Handel and Haydn Society, some may think it strange, to say the least, that his music has been omitted from the Society's programs for this season.

We intend no disrespect. On the contrary, although confident that Beethoven's genius was such that his music can survive almost anything, the Handel and Haydn Society has elected to honor this giant among composers by not contributing to the current overexposure of his work, and the Society looks forward to future seasons when the music of Ludwig van Beethoven may be approached afresh.

George E. Geyer

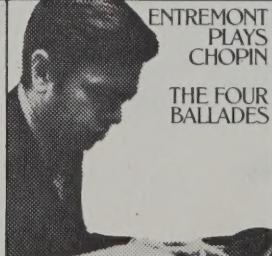
The audience is invited to view the statue of Beethoven at the Huntington Avenue entrance foyer to Jordan Hall.



**Glenn Gould
Beethoven Variations**
Eroica Variations
Thirty-two Variations in C Minor
Variations in F on an Original Theme



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new season . . .
Handel and Haydn Society

greetings from

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REMAINING CONCERTS OF THE 156th SEASON . . .

March 20, 1971 / Symphony Hall / 8:00 p.m.

HAYDN

The Seasons

soloists:

(complete, in German, with full orchestra)



Diane Higginbotham, soprano

Charles Bressler, tenor

Ara Berberian, bass

Tickets priced at \$7.00, \$6.00, \$5.00, \$4.00 and \$3.00 are available now by advance mail-order at the Society's Office. Tickets on sale at the Symphony Hall Box Office after February 27, 1971.

April 23, 1971 / Jordan Hall / 8:30 p.m.

PURCELL

Dido and Aeneas (Concert Opera)

MILLER

The Seven Last Days
(Choral Composition Contest Winner)

Tickets priced at \$6.00, \$4.50, \$3.50, \$3.00 and \$2.50 are available now by advance mail-order at the Society's Office. Tickets on sale at the Jordan Hall Box Office after April 2, 1971.

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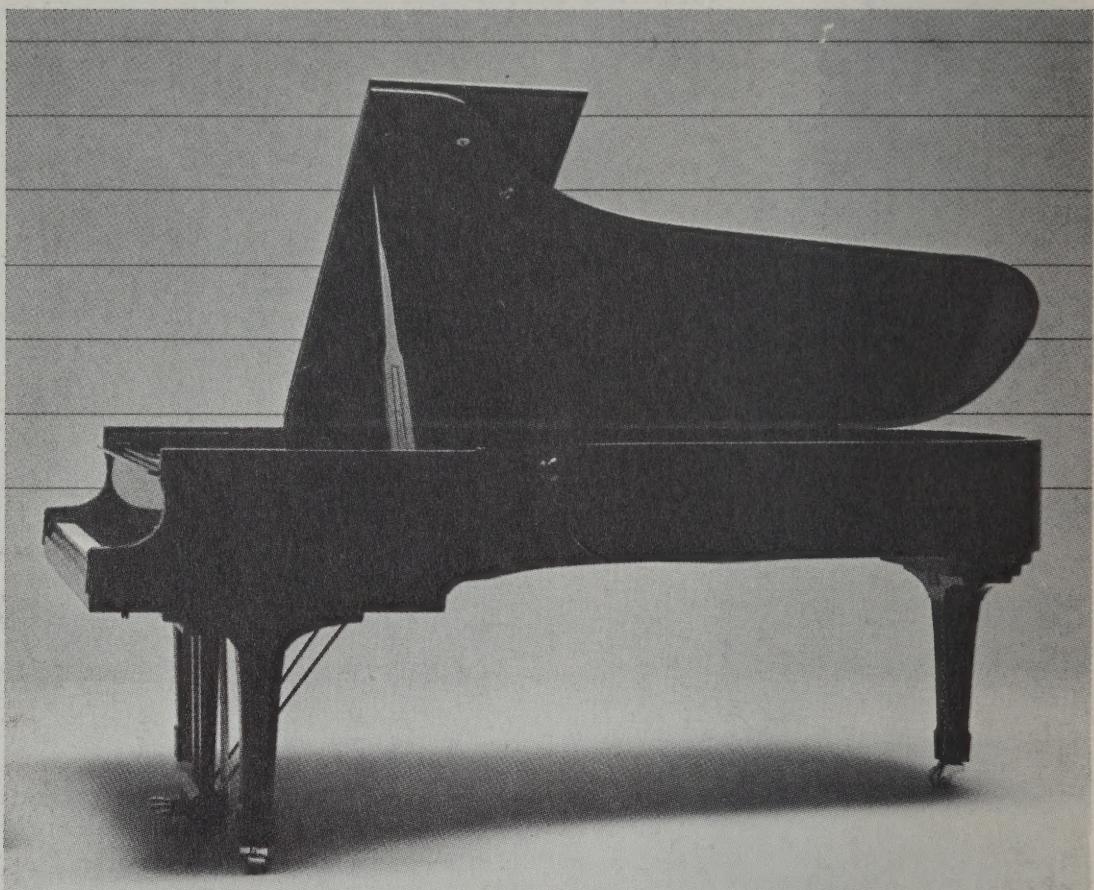
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